WARK 12

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Available from Rosemary Pardoe,
Flat 2, 38 Sandown Lane, Liverpool 15

Price: 30p (85p for three issue sub).
Americans send a dollar bill for two issues sent surface mail, or one issue airmail.

Editors of publications reviewed in WARK will receive the issue in which the review appears. Send things for review to the editorial address and I'll see that they're passed on to the appropriate person.

As an experiment this time I'm sending several copies out to Fortean/UFO zines, in the hope that they'll send their mags for review in what I hope will be a regular (every other issue, probably) column on the subject. British mags should be sent to the editorial address; American mags to Joseph Patchen, 166 Dry Hill Road, Norwalk, Conn 06851.

At Fantasycon this year I became Vice-President of the British Fantasy Society. I knew before the Convention that I'd been suggested for the job but I was determined not to be talked into it. Determined that is until I found myself up against Jon Harvey's line in flattery. What was it he said? Let's see - something along the lines of, "No one else who's been suggested for the job wants it...but of course you were our first choice". The truth is of course that they know a sucker when they see one! Not that Jon got away totally scot-free - he did agree to be guest reviewer of the British fantasy zine scene in WARK 13.

I now have the problem though that any reviews of BFS publications which I do for WARK are bound - however much I try to avoid it - to be partisan. You must bear that in mind when reading them. In this issue the two special BFS booklets (LONGBORE and EPIC POOH) were actually reviewed before I took on the job, so I don't think they're biased.

M.R. JAMES BOOKLET: The booklet of pastiches and stories in the tradition of M.R. James, for which I'm collecting material at the moment, is progressing well. I have three stories in at present (all out for illustration) and at least three others which people are hoping to do, but which might not be in time for the deadline (currently put back to the end of June - but no later). I've therefore decided to do two booklets of pastiches: the first - provisionally entitled "Ghosts & Scholars" - should be out towards the end of the year (thereby giving the artists plenty of time to get their artwork in - their deadline isn't till the end of September); and the second will come out some undecided time later (I'll not set a deadline for this one - just publish it when I've got enough material - probably not till the end of '79, or even '80).

"Ghosts & Scholars" will contain three, or with luck four, stories, plus an article by Mike Ashley on James' pastichists. On the artwork side I have full-pagers from John Stewart (2 from "The Ash Tree"), Jim Pitts ("Oh Whistle"), and Martin Helsdon (Munby's "The White Sack"). To add to these I should be getting a front cover from Steve Jones and a portfolio by Russ Nicholson; plus of course the illustrations for the stories themselves.

The second booklet will hopefully contain four or five stories and a similar amount of artwork to that found in "Ghosts & Scholars". Those of you who have been thinking of doing a James pastiche - or even a parody - then please bear in mind that I still need plenty, and as far as the second booklet is concerned you won't have the problem of hitting a deadline. No one yet has submitted a story based on any of the ideas in James's "Stories I Have Tried to Write". Surely lots of you can improve on the awful series of plays Radio 4 have been broadcasting every so often on these themes?

I'd like to have contributions in the second booklet from as many of the artists represented in "Ghosts & Scholars" as possible. I'll be contacting

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BRITISH FANTASY ZINES

Reviewed by Rosemary Pardoe

This has been an abysmal four months for fantasy fanzines. In fact if it weren't for the BFS I'd hardly have enough material to fill half a column. This does mean that what I do have I can review at length, but I don't think that's much of a consolation.

I'll start with two special booklets produced by the BFS: LONGBORE THE INEXHAUSTIBLE (16pp A5 litho. 49p or $1) by Adrian Cole, and EPIC POOH (20pp A5 litho. 62p or $1.50) by Michael Moorcock. (Send orders to Jean Sheward, 'Millstone', Martin Mill, Nr Dover, Kent). LONGBORE will be familiar to those of you who attended FANTASYCON in 1977 where Adrian read it during the Saturday night session. I missed it as I wasn't staying at the hotel and was on my way back to Stourbridge at the time, but I know it went down very well as several people asked me when it was going to be published while I was manning the BFS table next day. The story can only be described as comedy Lovecraftian S&S. In the course of it Adrian certainly succeeds brilliantly in making fun of both the Lovecraftians and the S&S writers. It begins with an introduction by Professor Irving Scuddy about how he found the manuscript in the lower cellars of the Catatonic University, and then we're into the story proper: LONGBORE THE INEXHAUSTIBLE (EXPURGATED VERSION). The plot is fairly simple - Longbore battles an amazing sorceror with incredible powers who is a thinly disguised Lin Carter! But what makes it so good is the thoroughly excessive overuse of the sort of words beloved of the Mythos writers: e.g. "And Longbore rode hard and hasty into an uncharted land, a place of slithering silence and sibilant shadows where some dreadful, unspeakable horror brooded and bubbled like some loathsome, unutterable menace in the fathomless, nethermost wells of the foulness at the farthest vaults of remote nightmare". Also very clever is the fun he makes of Lovecraftian (and Carterian) names: "The Mumbojumbicon", "De Wurzel Mysteriis", "Fungi of Yoghurt"....Yes it's marvellous stuff. I wish I'd heard Adrian read it now...there are bits I'm sure would come over better read aloud (but others where it's better to be able to read it yourself). Oh and there's a final Longbore fragment at the end, most notable for having a heroine called "Oimaslagg"!

Illustrations throughout are by Simon Horsfall (back and front covers and four full page illoes inside). I first began to like Simon's work when he did a sort of Lee Brown Coye pastiche in the BULLETIN which I preferred to the real thing. His artwork for Longbore is certainly not of that type...in fact if anyone it probably owes a bit to Sendak. Whatever though, it's very good and very suitable. I thought the BFS's first special booklet, BODOMAN OF SOR was incredibly funny, but this is even better.

I can't say I'm quite so happy about the Moorcock booklet. It's a chapter from a forthcoming book by Moorcock on 'epic fantasy', to be published by Pierrot Publishing/Big O. That's my main criticism really - I can't see why any Moorcock (or epic fantasy) fan would want to have the booklet when he can wait a bit and buy it as part of the book. The book, as I understand it, will be one of those large format offerings with lots of pictures. I was rather worried that the chapter published here would be spoilt by being too obviously from such a book. Not so, I'm glad to say. It is a bit of a disappointment, at first sight anyway, that a good half of the text in the booklet consists of quotes from other authors. Still, the Moorcock bits are

surprisingly (for me - having read the very boring transcript of his speech in DARK HORIZONS) interesting and provoking. Most of the time he writes about Tolkien, with a bit on Lewis and other writers of children's books. He dislikes Tolkien and his fellows mainly because they are too cosy and comfortable in their outlook: "Writers like Tolkien take you to the edge of the Abyss and point out the excellent tea-garden at the bottom, showing you the steps carved into the cliff and reminding you to be a bit careful because the hand-rails are a trifle shakey as you go down; they haven't got the approval yet to put a new one in." Mike much prefers writers like Garner, Cooper and LeGuin who are by no means cosy (far from it in Garner's case) and who also respect their readers more than -say- Lewis. He talks an awful lot of sense and I find myself agreeing with him a lot of the time. I'd recommend the booklet to those who won't be able to afford the book when it comes out, and to those who aren't interested enough in the subject to fork out several pounds. Otherwise I'd say wait for the book. John Grandfield supplies some nice decorations - patterns and a Nielsonesque scene. They're all very pleasant indeed, but not worth the 62p on their own,of course.

THE BRITISH FANTASY SOCIETY BULLETIN 6/1 (12pp A5 litho. BFS sub - £3 to Brian Mooney, 447a Porters Avenue, Dagenham, Essex RM9 4ND) is the first publication of the BFS year, and the first edition of the BULLETIN under its new editor, Dave Reeder;the brave man who took over from Gordon Larkin (who did such a fine job as editor for 2 years). Dave has altered the BULLETIN's layout slightly, immediately putting his own individual stamp on the zine. The new front page format is very attractive, and inside the most notable difference is that the news sections have 3 columns to a page (instead of 2). This, combined with greater spacing between news items, makes these sections easier to read than they were in Gordon's time (though he fitted more news in). The content is more or less the same mixture as before: a page of film news and reviews (bad review of Close Encounters claiming it lacks 'soul' - that's one thing it definitely does have); two pages of book news and two pages of book reviews (it's worth noting that only one horror novel is reviewed - and even that is really borderline SF - though that won't stop the critics complaining about there being too much horror in Society publications). In addition there's a Fantasycon report, a summary of Jessica Yates' Fantasycon

talk, "The Tolkien Influence", a very brief lettercolumn, and the usual ads and artwork (I especially like Dave Lloyd's little flying demon on p.7, and the delightful silhouette picture - Count Magnus - by David Carson on p.12). Only one small press publication is reviewed, which is disappointing, but apart from that this is a promising first issue for Dave. Gordon himself reckons that it's a better first issue than his. My memory doesn't stretch back that far , but anyway it looks very much as though Dave is a worthy replacement for Gordon. Unfortunately the Society's magazine, DARK HORIZONS, although it has an enthusiastic new editor in John Heron, is going to be delayed, due to circumstances beyond the BFS' control (the loss of the DH file). I'm looking forward to the next issue though as it'll include the incredible story that Adrian Cole read at this year's FANTASYCON (sort of Philip Marlowe meets Cthulhu).

Moving away from the BFS at last, I've received THE PLEASING CREATURES by Steve Sneyd (Fiasco Publications, 31 Belle Vue Street, Filey, N. Yorks YO14 9HU. 24pp A4 duplicated. Free for postage only - send 10p). Steve Sneyd is a very familiar name to readers of both fantasy and sf fanzines, but his greatest activity is in the little mags. Fiasco Pubs is a little mag publisher, but THE PLEASING CREATURES is entitled to a review here because of its subject matter, summed up in the lovely subtitle: "a chiaroscuro of horror in poems & story". The contents consist of four poems and a short story, vaguely interconnected. Before discussing them though I'd better say a word about the presentation - it's abysmal! The duplicating on some of the pages is o.k. but on others it makes the text almost unreadable, and the typing mistakes are legion. The only artwork is on the frontcover and is an illustration for the story. It's certainly grotesque enough, but too badly drawn to be effective.

The poems I honestly found meaningless and unattractive - and certainly not helped by the typing mistakes ("that ked below rough-¾asture meadow") - but the story, "The Pleasing Creatures", though flawed in many ways, is of considerable interest. The plot deals with Glarus, Professor of Humanities at the University of Hexburgh (on a strange modern and disconcerting parallel world) who has many hang-ups including a pathological hatred of prostitutes. He finds himself lost in the caverns and tunnels in the hill under his University,and there he meets Maelwin, The King of Bernice - a King Arthur figure - who is immortal. But this is no heroic fantasy - it's horror at its sticky blackest. You must read it yourself if you want to know the ending. The story is much too long and wordy; it's very hard going to start with, but worth persisting with. You can't really lose for 10p anyway.

Arriving just in time for review is CRYSTAL SHIP 3 (John Owen, 22 Coniston Way, Bletchley, Milton Keynes, Bucks, MK2 3EA. 32pp A5 litho. 25p or 2/$1 - bills only). It's the largest issue so far and also the least fantasy oriented. In fact there's only one article which could definitely be classed as fantasy. John himself contributes articles on punk rock (turns out he likes some of it - but he does so in rather a snobbish way), space colonies, and Ry Cooder (a musician I've never heard of). Andy Muir writes about Philip K. Dick's "We Can Build You"; Patrick Holligan describes a New Year spent in Liverpool (actually he stayed in Heswall, which of course isn't Liverpool at all - it's over the water where the posh people live - though he did go to the McCartney's family party in Liverpool on Hogmaney - things like that never happen to me); and Pete Presford chunters inconsequentially but pleasantly about spells and toads and things. The fantasy article is a criticism of "The Silmarillion" by Joseph Nicholas. Joe condemns it for its terrible verbose style, which he says can also be found in others of Tolkien's works as well as the writings of many more high and heroic fantasy authors. I haven't read "The Silmarillion" and don't feel inclined to as I wasn't exactly thrilled with "Lord of the Rings" (though you can't say I didn't try - I read it 3 times) which was quite verbose enough for me. Joe is right to a large extent about the whole pure fantasy scene I think (though there are notable exceptions), but no doubt many people will just think he's being

provocative as is his wont! The rest of CS consists of a growing letter-column and a few book reviews. Internal artwork is quite nice though not spectacular. I still dislike Steve Lines' artwork, though his lettering for headings is superb (if a bit too Roger Dean oriented). Steve's lettering on the cover is excellent and nicely sets off Martin Helsdon's cover illustration of a ship on the rocks. Martin's work always loses detail in reduction, but it's still a fine piece of art. He improves all the time. It's sad that the fantasy content of CRYSTAL SHIP is shrinking so much, but I suppose it's up to John.

It's nice when I can include a review of a European zine in WARK. They do seem to be few and far between, though the German FOLLOW organisation produces a lot, many of which are said to be excellent (FOLLOW turned me off some years ago by appearing to be a sort of German version of the Society for Creative Anachronism, but with neo-Fascist undertones - it could be that things have changed since then). The other exception to the general inactivity of the Europeans in the field is CAHIER JEAN RAY, the seventh issue of which I've just received. It's described as "het jaarboek van de Werkgroep Jean Ray". Since Jean Ray was a Belgian author, as you might expect, the Werkgroep is Belgian, but don't worry if you can't read Dutch and your French is, like mine, around the level of 'O level failed', because the magazine is polyglot - Dutch, French, German and English. Before I go any further, here's the information on the zine: (112pp litho. 200BF or trade - or 220BF surface mail/250BF airmail outside Europe - from Jozef Peeters, Lobergenbos 27, 3200 Leuven, Belgium).

The English section begins with a good horror story by Ray under his pseudonym John Flanders, "The Wedding at Crofton Manor". This is reprinted from FANDOM UNLIMITED 2 and translated by Jan Van Genechten (incidentally, later in the issue the story reappears in its original Dutch). I'm not happy with the translation. There are awkwardnesses of language which one always finds when a translator is not translating into his native language (I assume Jan Van Genechten's native language isn't English). Next is a fascinating article by Eddy Bertin: "The Weird Fantasy Ghetto in Flanders and the Netherlands" (as you can see, although the emphasis of CAHIER is on Jean Ray, more general Continental fantasy is dealt with). It seems that it's impossible to get fantasy published in Flemish, which is sad. Eddy mentions that there's a horror fanzine called DRAB published in Belgium - can someone give me information? The last thing in the English section is fiction, "Grey Alliance" by Bob Van Laerhoven - it's sf, and I'm afraid I didn't like it at all. If you can read French, German and/or Dutch then in the other sections you'll find various bibliographies of Ray's work; articles on Ray's detective Harry Dickson, and on "Jean Ray et la Quatrieme Dimension", amongst other things. Layout is neat, and artwork pleasant though thin on the ground. 200BF is around £3.30 so CAHIER is rather expensive unless you're multi-lingual. Well worth getting if you are tho.

Finally, I've heard from John Martin that the only thing holding up ANDURIL 7 is money. He needs a lot more subs. Even if you think you should be getting a free copy (via trade etc), why not pay for it anyway? Send your £1.25 to 3 Aylesbury Crescent, Hindley Green, Nr Wigan, Lancs WN2 4TY

Fluttering hands guided it thence with damp caressing touch
AK

comics & comix

BRITISH COMICSZINES .....Reviewed by Mike Grace

This is an exciting time of the year for comic fans as the annual 2-day Comicon is coming up in July. This year promises to be the best yet, (in fact the organisation and effort being put into Comicon 78 is far superior to the previous years) with Don McGregor flying over from the States and with better films and facilities than before, so if you would like to see exactly what it is that turns us comic-freaks on then why not drop into the Bloomsbury Centre Hotel over the weekend of July 29th/30th and find out.

Anyway, interested fans and others should contact Colin Campbell, Biytoo, Plains Road, Great Totham, Maldon, Essex, for further news and details, enclosing s.a.e. please. And speaking of Colin, it seems appropriate to start off my review with his regular offering - FANTASY ADVERTISER INTERNATIONAL.

FANTASY ADVERTISER INTERNATIONAL - 45p a copy or £1.50 a 4-ish sub, from Colin Campbell, Biytoo, Plains Rd, Gt Totham, Maldon, Essex.

The latest F.A.I. is a little thin on editorial content, although what Colin has put in is up to the high standard he must be finding it hard to maintain. No. 64 (the latest) contains the obligatory 10 pages of Sword-spell, Alan Booth's epic strip that moves along at a slower and less perplexing pace now but still seems no nearer to getting anywhere definite. Angus McKie's art is becoming less complex without a deterioration in quality, (a high point is his ability to draw a woman's naked breasts realistically), but it would be nice to know where we're going a bit more in the plot. The other big feature is the transcription of tapes of a panel discussion at the 77 Chicago Comicon, featuring such big names as Jeanette Kahn, Mike Grell, Joe Orlando and others discussing comics and general topics of interest to the fan. "Battlefield" is as provocative as usual and the only other feature of note is an article/advert for the new Don McGregor book, "Dragonflame", by Don McGregor himself, which is a little self-opinionated - but then I reckon Don has a right to be. F.A. is still expensive but worth it for both the ads and the content.

COMIC MEDIA NEWS - 34p a copy (inc. postage) or £1.30 a 4-ish sub, from Richard Burton, 22 Woodhaw, Egham, Surrey, TW20 9AP.

If anything CMN improves on the news service Richard provides, and his cover repros are still without match. The latest issue, 35, lapses into adoration over Close Encounters (shades of Mediascene creeping into the approach) including an inspired cover based on the tantalising ad for the film with the highway stretching towards the light on the horizon; and the increasing reviews of British comics and books makes CMN less American-orientated than in the past. This is a trend that would appear inevitable as fanzine editors are finding themselves writing professionally for the comics over here. My main gripe over CMN has always been the lack of letters, but as Richard claims he runs a newszine first - who am I to

complain?

BEMUSING - 25p a copy (inc. postage) or £1.50 a 6-ish sub from Martin Locke, 3 Marlow Court, Brittania Square, Worcester WR1 3DP.

Now that FANTASY TRADER has died - sigh! - the letter column in BEMUSING is the strength of this zine compared with CMN (sorry Martin, but I've always liked Mike Cruden's neat comments sprinkled throughout the letters). BEM however seems to be picking up in content, featuring interviews with comic heavies like Steve Gerber, without losing its fannish appeal; and like Richard Burton, as Martin is also into the professional comics scene over here we're seeing a greater emphasis on the British market. But it's still the same old BEM, no really new approach. With 6 issues a year I'd like to see more of a change in style. Excellent value for money.

PANELOLOGIST - 25p a copy (inc. postage) or £1.00 a 4-ish sub from Peter Barnett, 3 Coleford Bridge Road, Mytchett, Surrey, GU16 6DH

Actually Peter Barnett prefers to be called George, but if you don't write cheques out to P. Barnett he's in trouble, and speaking of trouble old George is in it all right because of his headline in the latest PAN about the nefarious (?) dealings of one comics dealer who is threatening a libel action - but that's not new for George. PAN 9 contains reasonable repros of some photos taken at Comicon 77, and if you don't know the comic scene then this bunch of rogues is likely to put you off for life, (with the exception of one very attractive Camilla Sharpe!), but apart from George's skill in layout and presentation which improves with each issue there is nothing very new in PAN 9. Still good value for money, excellent in fact, but lacking in novelty.

TALES OF CREATION - 25p a copy (inc. postage) or £1.00 for a 4-ish sub from Joe Matthews, 11 Kings Grove, Wardle Road, Rochdale, Lancs.

The second issue of this duplicated zine arrived just the other day and my initial reaction was - far too expensive for what it contains. Considering PAN costs the same and takes about ten times as long to read, I would have preferred this more amateur and less ambitious attempt to underprice itself until it can match the heavyweights. What you get for your 25p is a poorly-drawn badly written strip (some of the profiles are incredible) and a short story that is no better, interspersed with a review of Savage Sword that would appear pretty pointless and a fan interview. This last, an interview by Martin Locke with fan Ruan Lanihorne, is the spark of novelty that makes the fanzine worth reading, because we all enjoy reading about people like ourselves. However the zine is a good start for a young editor if what he promises for the future comes to something, but he needs to watch his pricing.

ELLIPSE - 25p a copy (+ 10p postage) or £1.00 for a 3-ish sub (inc. postage), from Phil Elliott, 211 Broomfield Road, Chelmsford, Essex.

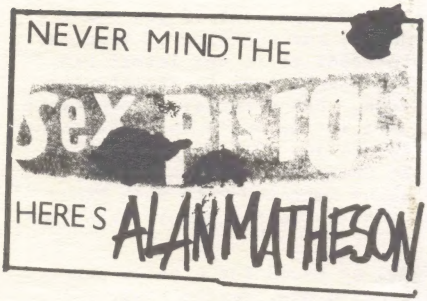
The second issue of ELLIPSE is certainly superior to the first, though still a mite expensive for what you get. With the accent on s.f. and horror this zine is a copy of some of Warren's publications, and none the worse for that. I also liked the slicker format, the better layout, the whole approach, but I still think anyone who draws a stripzine is asking for trouble. You've got to be either damn good (and ELLIPSE may be good for amateur, but it's definitely not that good), or you've got to go underground. Still, if number 3 shows as much improvement again, I may have to eat my words.

NAPALM KISS - 45p a copy or 60p by post from Tom Sheridan, 115 Walmer
SPACED Street, Rusholme, Manchester 14.

NAPALM KISS is an ambitious underground fanzine featuring strips and a full-colour cover, and I've seen a lot worse. Undergrounds aren't really

my scene, but I found the sex less exploitive than usual and the plots reasonably enticing (albeit far-fetched). If undergrounds are your thing then I advise you try this.

SPACED is a similar publication from Tom which is being given away free to anyone who orders NAPALM KISS,and for me - the better of the two. Less ambitious in scope with sketchy art and a storyline I haven't fully understood yet (sf orientated but mysterious with it),I found this both intriguing and my usual criticism of the art no longer valid. I would advise you to get N.K. if just to get hold of SPACED.



It's boring, the u/g scene has become BORING. Where's all the fresh stuff? Like Streetcomix 4, Moon Comix 2, Kidz Stuff (ha-ha!), etc. There's been a total abscence of worthwhile stuff over the last six months.

NAPALM KISS is a Manchester-derived mag. It's a very typical u/g covering, as it does, science fiction and horror, all the usual plot-lines. That's the problem, too many people are content to sit on their ass and churn out the same old pap. The art isn't particularly bad, although highly derivative. No, it's the way they are content to follow along quite happily in other people's footsteps. (((see previous page for address))).

One person who's breaking out is Andrew Johnson, his long-awaited ART ATTACK is the only bright spot in an otherwise bleak horizon. His infamous 'Welcome to..." strip is here as is the complete Patti Smith piece. He's even dedicated one to those naughty Sex Pistols. The only thing is, his ideas have always changed so fast in the past that this stuff, being 4-6 months old, is now out of date. How about some now stuff, Mr J? (Write to him at 177 High Street, Ongar, Essex).

And as far as I know, that's it. There is no new stuff on the market whatsoever. Brainstorm Inc has sadly folded leaving a big gap in u/g circles. The Arts Lab has been very quiet of late, hopefully because they have something up their sleeves.

Of course all the above criticism can be turned on me as well. Where is KOMIX PLUS 5? Well, to be frank, it's going to cost more than I can afford at the moment. However, it shouldn't be too long now, and I can promise it'll be streets ahead of all the usual rubbish.

I thought I'd end with a few words on the new 'alternative' scene; punk or new wave magazines.

Foremost, of course, is SNIFFIN GLUE. Under new editor Danny Baker it's turned away from the music as such and is much more "voice of youth", etc. With no. 12 you get a free flexi-disc with Atv's 'Love Lies Limp', surely one of the best tracks to emerge this year. / 30p from any reasonable music/alternative store.

Also around is SUMMER SALT and at 10p for 28pgs it's an excellent buy.

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other things

SIX OF ONE (THE PRISONER APPRECIATION SOCIETY): £2 + 5 stamped addressed envelopes (9½p) sized at least A5, per year; to PO Box 61, Cheltenham, Glos, GL52 3JX.

For your £2 plus sae's you get a quarterly magazine, ALERT, a nice multi-coloured badge, and various other goodies during the course of the year. It's good value.

When I first joined the Society I wondered (with Jean Sheward, see her letter in WARK 11) how they could possibly keep a magazine going on such limited subject matter. On reflection though, while I was waiting for my first mailing, I came to the conclusion that, although there were only 17 episodes of The Prisoner, such a lot of intriguing and imaginative (and disturbing) themes and ideas were covered that a worthwhile magazine could be kept going, for some time at least. ALERT isn't quite the magazine it might be, but in many ways it's quite fascinating.

For a start, the issue which I have (Winter'77: 26pp foolscap, multi-lith) is almost not even a magazine at all! It's simply 13 sheets of foolscap paper - unstapled and un-numbered (surely taking The Prisoner philosophy just a bit too far!) To begin with I had difficulty deciding where I was supposed to start reading, but when I'd worked that out I discovered that the first two sheets aren't really a part of the magazine proper at all. They're information sheets (reviews, plot summaries etc) on the two final episodes of the series: useful as memory joggers but not much else.

Coming to the main part of the zine, a staggering 12 pages are devoted to letters. Amongst the rest there are pages of Society news and chat, comments on the Society's first (half-day) convention, some relevant reviews, news of the death of Angelo Muscat (the marvellous midget butler in the series), news of Dr Feelgood's latest l.p. which apparently has Prisoner motifs on its cover and in its title (some members object to this - I don't see why), and a good article about a Six of One window display which the Nottingham section organised (also printed is a cutting from the local newspaper about it). The letters though are definitely the meat of ALERT, or of this issue at least. It's hardly surprising that they can fill 12pp when you consider that the current membership is in the region of 2000 (yes, two <u>thousand</u> - exceeding fivefold the memberships of the BFS and the BSFA), but even so the quantity and quality of letters is impressive and very unusual. It must be very encouraging to have such active members - all other Societies will be green with envy. Most of the letter writers are quoted at length, but some editing has obviously gone on, for there are not many boring or repetitive bits. It's interesting that some writers seem to be very deeply and seriously involved in the philosophy of the series while others have more practical ideas and suggestions. This gives an excellent balance and helps to keep the Society on an even keel. Many members disagree with eachother (again making for entertaining reading) - for instance one reckons that the Six of One badges and T-shirts are the absolute antithesis of what The Prisoner stands for; and other disagree (I do for one - the difference between the Society's badges and those which the villagers in the Prisoner wore is that we're not <u>forced</u> to wear ours.) Some of the letters discuss individual episodes whilst

others are involved in questions like: "Who was No. 1", and "What did the series mean?". Gerard O'Meara's "The Prisoner can't mean the same to everybody..." sums up the whole problem perfectly, which does mean that argument is in some ways redundant. There will certainly come a time in the future when all has been said and the subject becomes boring, but that hasn't happened yet. Another thought-provoking one-liner is Len Sessions' "Names are only numbers spelt with letters". Actually Len's whole (two page) letter is a tour-de-force in the use of language to sat exactly what the writer intends, in the shortest possible number of words (Steve Sneyd and Ken Kessler are also, in their own ways, rather good at this).

I'd like to see articles in future issues on the whole 'Outsider' philosophy of The Prisoner, and on the many parallels between the 'real' world and that of The Prisoner. I'd also like to see a few staples! Apart from that though I'm quite impressed with what I've seen of the Society so far, particularly the high level of member participation. Six of One has only been going for 18 months. If you want to get in on the start (or almost) and if you want to have some say in how the Society developes (a matter on which there's quite a lot of discussion in the lettercolumn), then this is the time to join.

Since drafting the above I've received the Spring '78 issue of ALERT (and the Summer issue will probably be out at the same time as WARK). Most of my comments on the previous issue apply here too, though this issue is a bit smaller - 16pp - including 5pp of letters. Other contents include a copy (with music) of Roy Harper's 'McGoohan's Blues', and a map of Portmeirion (drawn by Clough Williams-Ellis himself) including real features and those in the Prisoner's village. Some of the smaller features of Portmeirion are missing, but it'll still come in very useful next time I visit the village - which I hope will be quite soon; it's a wonderful place, even if to actually stay there is quite beyond the means of all but the rich. In the package with the magazine is an A3 poster with a scene from The Prisoner on one side and the complete cast lists and credits for every episode on the other. Six of One obviously has a sense of humour - this comes from the Society news section of the magazine: "SKATEBOARDS: Due to an industrial dispute at our Fulham factory, canopied skateboards will not now be available until April 1st" (I understand they've actually had enquiries). That reminds me of the New Scientist 'manna machine' April 1st joke of a couple of years ago, which Von Daniken was taken in by (but then he'd be taken in by anything which seemed to fit his theories!)

FORTEAN TIMES (ed. Bob Rickard, c/o Dark They Were & Golden Eyed, 9-12 St. Annes Court, London W.1. 75p or $1.50. £3.00 or $6.00 for a four issue sub).

A good many issues of WARK ago I reviewed a zine called THE NEWS. Recently someone asked me, "Who is Charles Fort?", so I think it's time I reviewed THE NEWS again, though now it has changed its name to the more descriptive FORTEAN TIMES. Since there are obviously some who don't know about Charles Fort (though I find that quite surprising) I'd better explain first that he was an American who amassed information about everything unusual: strange meteorological, geological and astronomical phenomena; odd animals; disappearances and appearances; ghosts...in fact anything which didn't have an easy explanation. He then collected this information into several books in which he suggested many theories, but never either believed or disbelieved any of them. This makes his books intriguing to read; whereas Von Daniken and his fellows with their pet facts to fit their pet theories are just a laugh. Bob Rickard in FORTEAN TIMES continues where Fort left off. Each quarter FT contains articles by Bob and others on the above mentioned subjects, collecting together all the latest news. The articles are not usually critical (with some exceptions); they simply report without judging one way or the other (but don't get the idea that they are as

dry as dust - Bob, like Fort, has a sense of humour, which comes over very strongly at times, particularly when he's writing about something which is just a bit hard to take, or about some of the more narrow-minded sceptics).

The current issue, number 24 (40pp + 12pp review supplement, A5 litho) has sections on: "Falls" (frogs, fish, worms...); "Birds" (giant ones, with the habit of abducting children); "Ghosts and Visions" (phantom hitchhikers); "Unidentifieds" (the continuing controversy over Doc Shiels' photographs of Nessie); "Mystery Illnesses" (from flu to VD to Legionnaires' Disease); "Geophysical Curiosities" (mysterious outbreaks of holes); and "Sounds and Echoes" (aerial booms). There is also an excellent news section dealing with, amongst other things, the 'Horizon' Von Daniken documentary and the jamming of Southern TV on 26/11/77 by "Asteron" of the "Intergalactic Mission". A particularly fascinating series is "Forteana Corrigenda" in which Bob corrects mistakes made in Fortean writings. This time, instead of zero-ing in on someone else, he gives various corrections and additional thoughts on "Phenomena: A Book of Wonders", a recent book by Bob himself and John Michell (see below). The Bristol Mirage supposedly seen in Alaska, is the subject of the bulk of the article, illustrated with photos. Guest writers in this issue are Larry E.Arnold with part three of an article on "Fire Leynes" (spontaneous combustion on ley lines); and J.B Delair with "UFOs, Clouds and Pseudo-Planes" (a useful list of peculiar clouds, clouds in UFO reports, and planes / helicopters which aren't!). All the pieces in FT are properly documented and referenced so that anyone who wants to can follow up the sources; and most of the sections are illustrated with, often hilarious, cartoons by Hunt Emerson.

Like all the previous issues this particular one is full of concentrated and absorbing reading. It's definitely not possible to whizz through it in 10 minutes as one can do with many zines.

A new experiment for FT, which began last time, is a book review supplement which is almost another magazine in its own right. Of the 12pp, seven are devoted to hardcovers, 3 to paperbacks, one to journals (which are not reviewed but just listed with notes on contents) and one to ads. Perhaps one less page on the hardbacks and one more on paper-

backs might give a better balance - at the moment a lot of the paperbacks get only a sentence or two (sometimes less) of comment - but that's a minor quibble. All the hardcover, and some of the paperback, reviews are of a reasonable length, intelligent and interesting. Among the books reviewed are the latest opuses from Velikovsky and Von Daniken (the former sounds worthy but boring; the latter as silly but entertaining as usual). Other reviews range from "Ogopogo" (about the British Columbian lake monster), to "An Anthology of the I Ching", to Jung's "Flying Saucers" (now in paperback, and very timely it is too, now that many ufologists are becoming more and more dissatisfied with the old 'creatures from outer space' explanation for UFO sightings). There are also three reviews of 'small press' Fortean booklets.

The advertising for "Phenomena: A Book of Wonders" includes this quote from the book: "As phenomenalists, we accept everything; we believe nothing absolutely; we do not explain". If you think about it, that's really a very sensible statement, though Seekers after Truth might find it offensive. It sums up perfectly the whole philosophy of FORTEAN TIMES. O.k. so I'm biased - I've rated FORTEAN TIMES as my favourite zine for several years now - but if you give it a try you might find yourself agreeing with me.... particularly if you like the idea of there being more than one reality (or rather, one multi-faceted reality). FT badly needs more subscribers if it's going to grow and develope further. In the editorial the zine is described as the "best damned Fortean mag in the world". I don't think that's an exaggeration - I haven't seen many of the others, but I very much doubt whether there are any up to FT's standard.

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The above mentioned "Phenomena: A Book of Wonders" is also highly recommended as a thorough and far-ranging introduction to the subject. It's published by Thames & Hudson at £1.95 for a large format 128pp multi-illustrated paperback (there's also a hardcover edition). Some of the best value for money I've seen in a long time....equalled only by FT itself.

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SIX OF ONE and FORTEAN TIMES both reviewed by Rosemary Pardoe

(continued from page 10)

Lots of different music is covered by seemingly anyone who wants to write. Get it from 36 Sherard Rd, London SE9 6EP.

This new music scene is generating a lot of very worthwhile stuff. It's a much more alive scene than the u/g one. Komix is in a rut and it needs some <u>new</u>, <u>exciting</u> stuff to escape the confines.

It's now '78 and we're no better off.

letters

Steve Sneyd, Huddersfield "Sorry to be so long acknowledging WARK 11. Cover superb..the celtic rockfaces and the coldly knowall cat, probably either original or reincarnation of the one that blew up the Armada ship off Mull by striking a spark from its fur in the gunpowder magazine, and thus ridding the Lord of the Isles of a problem he couldn't solve and making the reputation of at least 3 witches all at one stroke."

Gordon Linzner, New York "The article on occult zines was interesting, because I've recently taken up the banner in the war against pseudo-science. Well, I've taken up a streamer anyhow. I don't really have the time to engage in full scale arguments, but I enjoy a bit of a skirmish myself. I try to avoid the real fanatics, though; they're usually beyond help. I just like to raise doubts in the minds of border-line cases. (((All depends on what you mean by pseudo-science. Like most people I get a lot of enjoyment out of picking holes in the arguments of Von Daniken & Co, but I don't think pseudo-science in general is wrong. The people who are wrong are those who have fixed ideas and know they're right - a fault as much of scientists as of pseudo-scientists)))

"Don't know if I mentioned it, but I've noticed a couple of manuscripts (((for SPACE & TIME))) come in that were certainly opened by the post office: checking, I suppose, in case someone's trying to sneak some first class matter by at third class rates. Though they have no qualms about putting a thumb on the scale. Our Congress is apparently trying to bring the Postal 'Service' back under government control again, under heat from constituents who are unhappy about pending increases and elimination of Saturday delivery, and I hear they're also considering allowing private citizens to run private delivery services on a local scale, something the USPO steps on at every opportunity. A small step, but every little bit helps." (((If I was made King tomorrow the first thing I'd do would be to end the GPO monopoly. It wouldn't necessarily improve service, and it certainly wouldn't make it cheaper, but I just hate the whole idea of monopolies. As for opening mail, one or two people I know are beginning to wonder if it's happening to them. Mainly because their mail is coming bunched up - all the interesting mail on just two or three days each week, and only official mail and bills which They wouldn't need to open on the other days. In my case it could be because I subscribe to Peace News and have had my name in it a couple of times, but since it seems to be happening to others too (Peter Roberts springs to mind, though it could be because of his Cornish Nationalist activity) I do wonder ....fandom a subversive organisation?? 6 of 1, I understand, has mail opened.)))

Jean Sheward, London "I thought Dave Langford's piece on the occult fanzines was a superb chunk of writing - yet another sub-culture exposed - Esotericon? Maybe they'd consider holding the next one at the Heathrow Hotel and perform a few nameless rites designed to reduce that edifice into a small damp pool of green slime ; judging by the comments I've heard on Eastercon the event was something of a fiasco. I'm almost glad I didn't go (heavens, the Londoners have the monthly Tun meetings, why should I traipse out to the wilds of Heathrow just to discover that there are two meanings to the word 'con'?) (((The Convention was good but the hotel - well, a "small damp pool of green slime" would be a distinct improvement!)))

"Would Mike Grace be content if I just said that his comiczine reviews are - interesting? I mean I always read them Mike, and am entertained by them, but I'm just not a comics fan so I can't give any more detailed criticism. By the way, in the prozine v fanzine argument (not just comiczines) if the 'market' can support the production of both then I can't see any reason for argument at all; anyway , the few fanzine editors I know are so hooked on the production of the things that they probably wouldn't stop if beings from Alpha Centauri invaded tomorrow (probably double the print run and try to sell them one for each head!)"

Simon Green, Bradford-on-Avon "I'd like to disagree with Jean Shewards's dismissal of Cawthorn as an artist. To my mind his work illustrating Moorcock's "Dancers at the End of Time" series has been amazingly good,far surpassing Mal Dean's efforts. Now there is an artist that could do with some slamming. Save for some of his Jerry Cornelius illos, the man's work was Ugly, and to my taste uninteresting.

"An artist I've just discovered, due to my buying a copy of ARIEL (you may have seen me gloating over it at the Con) is Rich Corben. His use of dazzling colour and realistic detailed fantasy art have converted me to admirer. I've seen very little of his work before now (mainly covers on FANTASY CROSSROADS) but his work on "DEN" is incredible.

"As to the contents of WARK themselves; as usual, a fine and mixed bunch, and Dave Langford's "Hidden Shallows" was a timely and hilarious overview of the current rise in Occultism"

Dave Sutton, Brum "Many thanks for the review of FANTASY TALES 2. I was most pleased with the things you said and hope you find issue 3 as enjoyable. Steve Jones and myself are geared to giving value for money and 60p is the lowest we can go. We're on a financial knife edge and so it's good to know there are appreciations of the work we're doing. Incidentally, if any of WARK's readers would prefer to order direct, it would help us immensely (60p + 12p postage etc, to Steve Jones, 33 Wren House, Tachbrook Estate, London SW1V 3QD). Also, if any of you WARK readers are also writers of fantasy, we are in particular need of Sword & Sorcery stuff.

"WARK 11 continues to be the single most important contribution on fanzines to fantasy fandom. The quality of production and the coverage given to fanzines is, as always, good. I can't really say much else in way of comment, but keep them WARK's coming!" (((Dave is British Agent for FROM BEYOND THE DARK GATEWAY 4 (reviewed in WARK 11) and NYCTALOPS 13. Send 80p for the former and £1.24 for the latter, to 194 Station Rd., Kings Heath, Birmingham, B14 7TE.)))

John Owen, Bletchley "On Simon Green's suggestion of larger WARKs less frequently, a resounding NO! The more often the better would seem to be the best idea with a zine like WARK. I mean it's no point in chasing off after a reviewed zine if it's six months or more old and already run out of copies ages ago, is it? And if WARK isn't an information centre on what's available (as well as a good indication of the relative merits of various zines) then what is it really? No, I think the current frequency is about right.

"The Tanith Lee article in STORMBRINGER was an extension of my piece in CRYSTAL SHIP 1, only dealing with Lee's sword & sorcery books rather than her SF. As you can see, I'm obviously a fan of the lady, though I must admit to being shocked to find that she is a British writer, only the other day. And I never knew!"

Ron Taylor, Hull "I wasn't quite happy about Dave Langford's article on the occult fanzines. I sincerely hope his article was meant to be a "leg pull". Otherwise I can only say that he should gen up more upon the subject, before presenting such a article. His "write-up" upon occult fanzines however, obviously can't be serious! He seems to have got stuck in the world of witch-craft, which is far from being the "be all and end all" of the occult world or the occult fanzine world. As a student of Rudolph Steiner's Anthroposophical teachings, I know that the occult world reaches many levels of knowledge and wisdom and that many excellent magazines and books are and have been produced by the various occult societies and groups. I repeat that the occult scene he so light-heartedly covers - mainly witchcraft - is only one aspect. In any case, there are many sincere people in witchcraft today. Mostly, they don't make the popular press, however! Incidentally, one of the mags he mentions, QUEST, I have subscribed to for quite a number of years, now. I have always found it well written with

articles well researched! So please Dave, dig a little deeper - or higher - and let's have a really good, serious article." (((Dave's article was just a very good and funny piece of writing, which is why I reprinted it. It was far and away the most popular bit of WARK 11. But if you, or anyone else who is into occult fandom, would like to write a serious article on occult fanzines, then there will always be a place for it in WARK. I've only seen half a dozen occult fanzines myself (including QUEST), and I'm afraid I found them uniformly dull, and also rather suburban/middle-class. As Dave says, unlike literary fandoms like sf and fantasy, magazine publishing is not one of the most important parts of occult fandom, which may account for the apparent lack of quality in the occult fanzines. As I say though, I've only seen a few of the zines, so I could have missed some really fine ones.)))

(Continued from page 2)

you personally later on. It would also be nice though to have work from two or three others. If you'd like to do something - either illustrate one of the stories or something more general like an illo from a James story or one of his followers (Munby etc) - then please let me know. If you don't think I've seen any of your work before then a few samples (or photocopies) of it, plus an SAE, would be appreciated.

Watch this space for further news. Next time I may even have a price for "Ghosts & Scholars" so that you can order copies. Talking about next time I should warn you that it'll be a bit late as I'm spending October - just the month when I should be working on WARK - in USA again. I'll get some of the work done before I go though (therefore the deadline's September 20th), and I think you can expect WARK 13 around the end of November.

FANZINE GUIDES: Peter Roberts' GUIDE TO CURRENT FANZINES is now in its fifth edition. It lists most British and many American SF fanzines, and various others from places like Australia, New Zealand, Sweden and Norway; together with a general introduction to the world of fanzines. The emphasis is on SF and fannish zines but a few fantasy publications are included. It's an invaluable source of information (for new and old fans alike) on what is currently available. You can get copies from me for 45p ($1), or for 35p if you buy the Guide at the same time as you buy something else.

Presently I'm working on a GUIDE TO CURRENT FANTASY FANZINES/SEMI-PROZINES, to be similar in format to Peter's booklet but only about half the size (80 or so entries I would think). The overlap with Peter's is minimal. It'll be out before WARK 13 so full details of price etc will be included in that issue. If you're an editor then send me a copy of your zine to be sure of an entry.

POSTER: A couple of issues ago I mentioned some artwork by Martin Helsdon which was originally intended as a centrespread for WARK but which I hoped to produce as a poster instead. I'm glad to say it's now - finally - available. Entitled "Siren", it's a lovely ethereal sea-scene. The poster is very finely litho'ed on good quality paper, and is 15" by 10½". The price is 25p plus postage and packing (which is 20p for one poster; 25p for 2-8 posters). Americans send 50¢ per copy plus $1 postage and packing on 1-8 copies (cash if possible; no foreign cheques). The poster is mailed in a strong mailing tube. By the way Martin will be doing a portfolio of water scenes for me at the end of the year (accompanied by a story on the same theme by Simon R. Green), so this poster is a sort of appetite whetter.

WARKs etc FOR SALE: WARK 8, 10 and 11 are still available at 30p each (or 85p for all three). THE GREAT PAXTON WITCH: A CONTEMPORARY SOURCE & SOME FOLKLORE is a booklet (with original artwork by Russ Nicholson) about the witch scare which occurred in Gt. Paxton, Hunts in 1808. Price: 30p (Americans send three International Reply Coupons).

AMERICAN SEMI-PROZINES & FANZINES

Available from Rosemary Pardoe,

Flat 2, 38 Sandown Lane, Liverpool 15

THE CRYPT OF HORRORS 1 (ed. Gary Heilman): Horror/fantasy film magazine. Reviews of 25 films and special features on "The Wicker Man", "To The Devil a Daughter", and "The Vampire Lovers"; interviews with Vincent Price, Fritz Leiber and Von Daniken; other features, news, many photos & stills. Price: £1.10

ESCAPE 1 (ed. Charles Melvin): New short stories by Lumley, Wagner (a new Kane story), Michael Fantina, Schweitzer, Saunders, De Camp etc.; poetry by Lumley, Brennan, Bok...; and artwork by Fabian, Day etc.; as well as an article on Bok with previously unpublished sketches, poems and excerpts from letters. Price: £2.10

FANDOM UNLIMITED 2 (ed. Randall Larson): Part one of a survey of the Cthulhu Mythos; introduction to Jean Ray and a specially translated story by Ray; Fredric Wertham on Violence in the Cinema; Conan in the Comics. Much fine artwork in this and issue 3. Price: £1.20

FANDOM UNLIMITED 3: Part two of the Mythos survey (including film, television and comics adaptations); Mythos tales in fanzines; interview with James Blish; autobiography of C.C. Beck; articles on cats in Poe and Lovecraft, Conan imitations in the comics, and L. Sprague de Camp. Price: £1.20

FANTASY & TERROR 6 (ed. Jessica Amanda Salmonson): Fiction by David C. Smith, Schweitzer, Salmonson etc.; poem by Ray Bradbury; art by Al B. Cox, Fulkerson, Krenkel. Price: 90p

FANTASY & TERROR 7: E. Hoffman Price on "The Death of the Pulp Era", tribute to Harryhausen with many stills, novelets by Schweitzer, Linzner, etc., many high fantasy short stories, a new sword-poem by Stephanie Stearns; verse by Belknap Long, Tierney, etc.; and masses of art. Price: £2.65

THE GOTHIC HORROR & OTHER WEIRD TALES: Fiction by George Wetzel, mostly reprinted from small magazines of the forties and fifties, but including a completely new novelet, "The Pirate of Shell Castle". Artwork (front and backcovers and six full page interior drawings) by Tim Kirk. Price: £2.15

HOLLOW FACES, MERCILESS MOONS: 11 new weird tales by William Scott Home, profusely illustrated by Steve Fabian. Price: £3

NIGHTSHADE 3 (ed. Ken Amos): Special Manly Wade Wellman issue with biography, interview and bibliography, by Karl Edward Wagner. Price: 95p

NIGHTSHADE 4: Article and bibliography of Ambrose Bierce; Donald Sidney-Fryer on the letters of Clark Ashton Smith and George Sterling; Todd Klein on George MacDonald; etc. Price: 95p

PHANTASY DIGEST 2 (ed. Wayne Warfield): Interview with John Jakes, fiction by John Jakes and Robert E. Howard, art by Pitts, John Stewart, Marcus Boas (Kane portfolio), etc. Price: £2.20

SIDNEY SIME'S BOGEY BEASTS: Facsimile reprint of the 1923 book featuring 15 full-page (USQuarto) Sime illustrations, with accompanying rhymes by Sime and music by Holbrooke. Price: £2.95

SPACE & TIME 45 (ed. Gordon Linzner): Fantasy and horror fiction by Charles Saunders, David C. Smith etc., art by Gene Day, Gary Kato... Price: 80p

SPACE & TIME 47: Amazing parody of ERB's Mars books by Andrew J. Offutt,

illustrated by Gary Kato, much more fantasy, horror and science fantasy fiction and artwork. Price: 80p (Should be in stock by the time you read this).

TOADSTOOL WINE: a sampler of material from 6 fantasy semi-prozines (Fantasy & Terror, Whispers, Space & Time, Weirdbook, Moonbroth and Wyrd). Most of the material is original and not reprinted. Howard, Brennan, Scott Home, Saunders, Schweitzer, Leiber (introductory article and fiction), Lovecraft (a letter). Art by Coye, Fabian, Gene Day etc. Price: £1.75.

THE VAUGHN BODE INDEX: a very thorough index of this fantasy, underground and comix artist, annotated by himself before his death, and with many illustrations, photographs, articles and several strips. Full-colour, previously unpublished, Bode covers. Price: £4

WEIRDBOOK 11 (ed. W. Paul Ganley): Fiction by Lumley, Wells, Bertin, Warner Munn, Saunders, Scott Home, Schweitzer, Wetzel; Poetry by Lumley, Munn, Brennan, Howard; and artwork by Day, Fabian, Garrison and so on, with a cover by Roy Krenkel. Price: £1.75

WEIRDBOOK 12: Novelets by L. Sprague de Camp, Munn, Scott Home; short stories by Bertin, Basil Wells etc; poetry by Howard, Brennan, Lumley...; art includes covers by Steve Fabian and Gene Day. Price: £1.75

WEIRDBOOK 13: Special issue celebrating ten years of publishing. Novelets by Adrian Cole (Voidal story), Michael Bishop, Gerald W. Page, Eddy Bertin; short stories by Lumley, Wells, Schweitzer, Castell; full page (previously unpublished) poem by Howard with full page Fabian artwork; poems by Brennan, Lumley etc. Price: £2.40

WINDHAVEN (ed. Jessica Amanda Salmonson). I'm British Agent. Price is 90p per issue or £3.45 for a four issue sub. Currently available is issue 1 (high fantasy by Ron Nance and Whit Gibbons, 'Feminist Perspective: The Female Man' by Cheryl Cline, column on underground comix and particularly women cartoonists, fanzine reviews from a feminist point of view). Issue 2 (ten page comic strip by Al B. Cox, essay on Leigh Brackett, H. Warner Munn with the first instalment of a regular column 'I Remember', and high fantasy adventure set in Africa by Charles R. Saunders) is out of stock but I'm re-ordering and expect to get more copies in six or eight weeks.

WINDHAVENs 3 & 4 should also be arriving in six or eight weeks. They'll include: "'Obi-Wan, meet Jubal' by Jeanne Gomoll, the token star-wars article comparing Lucas' characters to Heinlein's; 'Why Blacks Don't Read SF' by Charles R. Saunders; 'Ministers of Darkness' high fantasy by Rhondi Greening; 'The City' by David Madison and 'The Fairy Wood' by W. H. Pugmire, short fantasies; 18 pages of photo-reduced letter column; 'Ecotastrophe: SF Perceptions of Environmental Crisis' by Sherri L. File; the following material is part of a Jody Scott tribute: review of Jody Scott's PASSING FOR HUMAN by feminist critic Jane Emily Hawkins; 'Daemon Solicitor' report on an adventure with Jody by Bill Pugmire; a kind of satiric 'tribute' editorial; 'Shirly is No Longer With Us' weird fiction by Jody Scott; 'The Meaner-Than-Rat-Shit Raggedy Ann Doll' strange article by Jody. Book and small press reviews; 'How Can A Feminist Collect Astounding Stories' by Jane Emily Hawkins; poetry by Andrea Schlect, Mary Whealen, Susan L. Tannahill, George Besset; zillionses of artwork; 'The Steptoe Husbands' parody of STEPFORD WIVES by Phyllis Ann Karr".

Unless otherwise stated all the above are in stock and available now. Prices include postage.

BADGES: These are reprints of John Closson's old 'Middle Earth' badges of the mid-1960's. "Go Go Gandalf" is in Runes surrounded by the firelighting spell in Tengwar (black and red on grey). "Frodo Lives" is in Tengwar (green on silver). Price per badges is 25p plus postage (postage is 7p on 1-4 badges).

ARTCREDITS

John Stewart: Cover

Jean Sheward: 3, 8, 11

Russ Nicholson: 4, 14

Chris Beaumont: 6

A.F (Chico) Kidd: 7 ("The Place of Storms" by Wm Hope Hodgson)

Alan Matheson: 10

Steve Jones: 13 ("Faerie" from Fantasycon Programme Booklet 1976)